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in both particulars, though near the truth in the former. Though numerous variations from the number five in England are cited, the fact remains not only that the general subject of the Joys was more popular in England than elsewhere, but that the number five was the favorite there. Rev. T. R. Bridgett's explanation of the popularity of the theme—its association with the name of Becket—is satisfactory. The fondness for the number five is accounted for by its association with the wounds of Christ, and the letters in the name *Maria*, but above all by the fact that from the eleventh century the English people, and for a considerable period they alone, kept five great yearly holidays in honor of Mary. The subject of Mary's woe produced during the M. E. period an important Latin prose dialogue attributed to Anselm, a thirteenth century Anglo-Norman poem, at least sixteen English lyrics, and lyrical scenes in five religious plays. The lyrics having a variety of forms: Debate between Christ and Mary, or between Mary and the Cross, complicated dialogue, including lyric and narrative, between Mary and the poet, and most frequently pure lyric in the form of complaint. While the poems follow certain traditional incidents and motives, based on St. Bernard and St. Anselm, there is little evidence of verbal relation between the English poems themselves. The main points brought out in the paper are: a demonstration of the immediate dependence of a long Lament in the *Cursor Mundi* on a sermon of St. Bernard; a suggestion of a further source of Maidenstoon's Lament in Anselm's *Dialogus de Passione*; the probable borrowings in the Digby *Good Friday Play* from some English lyrics; the remarkable absence of any influence of the *Stabat Mater*; the absence of any evidence of a musical drama or monodrama on this subject, as on the continent; the lack of evidence of any immediate contact between the lyrics and the scenes in the Mystery Cycles.

23. "The *Medea* of Euripides and the *Medea* of Grillparzer." By Professor C. C. Ferrell, of the University of Mississippi. [Printed in *The Sewanee Review*, July, 1901.]

24. "Literary Manners in the Nineteenth Century." By Mr. Charles M. Magee, of Temple College.

25. "*Laocoön*, and Lessing as a Connoisseur of Art." By Dr. K. D. Jessen, of the University of Chicago. [Read by title.]

26. "*Der mynnen chrieg mit der sel*: an inedited Dialogue in the Alemannic Dialect of the Fifteenth Century." By Professor F. G. C. Schmidt, of the University of Oregon. [Read by title.]

The dialogue printed below is found in the library of Maihingen in Bavaria. [A detailed account of German manuscripts in the library of Maihingen I have given in *Alemannia*, Vol. xxiv, pp. 51-86, and in *Johns Hopkins University Circulars*, Vol. xv, No. 123, pp. 40-42.] It is contained in a paper manuscript in quarto of the year 1464, and catalogued III. Deutsch i. 4°, 8. The entire volume of 404 leaves contains three divisions: I. Das Büchlein von der Liebhaltung Gottes, ll. 1^a-124^b; II. Geistliche Betrachtungen eines Karthäusers, ll. 124^b-352^b; III. Geistliches Gespräch zwischen einer Fürstin und einer Kramerin von einem Paternoster aus Edelsteinen, ll. 353^a-404^b. [See my article in *Alemannia*, Vol. xxvi, pp. 193-229.]

It is the second division of this volume in which this short dialogue is contained. It is preceded and followed by a number of chapters on various subjects that have no relation to each other, as will be seen from some of the following titles:

- Ein fasnachtchrapff; ll. 136^a-141^a.
- Wie man zu der Ee greifen sol; ll. 142^a-168^a.
- Du solt dich also halten, etc.; ll. 168^b-179^b.
- Habitabat agnus cum lupo ursus et leo et agnus pascentur simul et puer parvulus minabit eos, etc.; ll. 179^b-194^b.
- Vom redenn; ll. 194^b-197^b.
- Vom Schweigen; ll. 197^b-202^a.
- Dicz sind die vier angeltugend, etc.; ll. 202^a-206^b.
- Der sel regel; ll. 206^b-208^b.
- Von siben gedenccken; ll. 208^b-212^a.
- Bernhardus; ll. 212^a-213^a.
- Augustinus; ll. 213^a-216^a.
- Diss sind die zaichen, etc.; ll. 216^b-217^a.
- Die siben almüsen, etc.; ll. 217^b-218^b.
- Von dem stilston in den Sacrament; ll. 218^b-219^b.
- Die würking des hailigen sacrament; ll. 219-220^b.
- Berenhardus spricht; ll. 220^b-222^a.
- Augustinus; ll. 222^a-224^a.
- Von dem weichprunnen; ll. 224^a-229^a.
- Von ainer efrawen; ll. 229^a-235^a.
- Das sindt die siben zeit des pater nosters; ll. 235^a-236^b.
- Der mynnen chrieg mit der sel; ll. 236^b-238^a.
- Die guldin regel hat syben cappitel; ll. 238^b-239^a.
- Do vnnser herr zue himel fu^r; ll. 239^a-239^b.
- Sibenerlay mynne vnd liebîn; ll. 240^a-241^a, etc.

Some of the chapters are mere abstracts or fragments of larger works. Whether this is also true in regard to our dialogue it is difficult to determine. The character of the contents is such as to make it impossible to

offer any definite theories. The subject matter is so general that even a comparison with similar works of previous or contemporary writers leads to no certain results. With the exception of a few thoughts such as are found in the second part of the Anglo-Saxon *Soul and Body*,—that soul and body will meet in heaven after the body has paid its penalty upon earth where it once upon a time was exalted nobly, etc.,—there is but little in the dialogue that resembles the Anglo-Saxon. Whether this slight resemblance is to be considered merely accidental or actually due to some larger original work which the copyist may have used, is a theory that would not reward a lengthy discussion. It is possible—to judge from the style and language of the writer—that the author of some of the preceding and following chapters was also the writer of this dialogue. Some of the above mentioned chapters, “Der sel regel; Die guldin regel,—Sibenerlay mynne vnd liebin, etc.” resemble the works of Evehardus Cersne, a poet of whom we only know that he lived at Minden at the end of the fourteenth and at the beginning of the fifteenth century, and that he wrote a number of allegorical poems and prose dialogues about “minne” and its relation to other virtues. Whether this material,—after having been changed by a later Southern German writer,—is to be ascribed to Cersne or to Peter Suchenwirt, who lived in Austria (chiefly in Vienna) in the latter half of the fourteenth century and who was likewise the author of numerous allegorical dialogues on “minne, staete, tugend, sel,” etc., is a conjecture that suggests itself merely by the fact that the dialogues of these authors were rather common at that time and that they were made use of by inferior writers of the fifteenth century. How much the author of the dialogue borrowed from older writers can, however, not be determined with certainty, since the material seems fragmentary. A comparison of the manuscript with others on kindred subjects might be of some assistance in coming to a conclusion as to its authorship. Some of the more important manuscripts of the fifteenth century, belonging to the same class, are: A Nuremberg manuscript, treating of “Seele und Leichnam.” It contains 175 strophes, four lines each, and begins: “In nachtes stil zu winter zeit.” See Goedeke’s *Grundriss*, Vol. I, p. 238. A low German dialogue, mentioned as “Wolfenbüttler Handschrift aus Helmst. Nr. 1233. 4,” is entitled: “Gespräch zwischen der Seele und dem toten Leibe.” It begins:

“In eynem jare dat gescach
Dat eck an eynem drome lach,”

and closes:

“duth ys der zele clage
Got verlate vns alle vnse plage.”

But these and a few other dialogues, apparently treating the same subject and mentioned in Goedeke, Vol. I, p. 471, were not accessible to me. Most of the writers of such dialogues,—as has been pointed out by

Goedeke,—borrowed from older documents, probably of the thirteenth century, and very likely from patristic writers who again were familiar with a Latin version of the Anglo-Saxon dialogue.

The dialect of our manuscript is Alemannic as is all the material contained in the volume in which the dialogue is found.

Die sell spricht: du hast mir alles das genomen, daz ich vff ern ich ye gewan.
 Die mynne spricht: fraw sel ir handt ainengüthen getan.
 Die sel: ir hand mir genomen mein chinthait.
 Die mynn: dawider hann ich euch geben die himlisch frewhait.
 Die sel: ir hand mir genomen all mein tugend.
 Die mynn: fraw sel, da wider han ich euch geben menge hailige tugend.
 Die sel: fraw mynn, ir hand mir genomen güt frund vnd mag.
 Die mynn: fraw sel, daz ist ain clain snöd clag.
 Die sel: ir hand mir genomen die welt vnd weltlichere vnd allen reichthum.
 Die mynn: dz wil ich ew mit des hailigen gaistes gaben bezalen.
 Die sele: ir hand mich so ser bezwungen, das mein leib ist krank worden.
 Die mynn: dawider hab ich ew gegeben vil wenig grosse bechannuss.
 Die sel: ir hand verstört meines leibes flaisch vnd plüt.
 Die mynn: damit sind ir geziert an allen tugenden.
 Die sel: ir send ain rabin, Ir sullend mir wider gelten.
 Die myn: nw nement mich an die schuld.
 Die sel: nw hand ir mich wolbezalt.
 Die myn: die bezalung ist auffgeslagen bis in das himelreich.

27. "Goethe and Pindar." By Professor M. D. Learned, of the University of Pennsylvania. [Read by title.]

EXTRA SESSION.

The Association met in an extra session Friday evening, December 28th, at 8.30 o'clock, in McKean Hall, to hear the annual address of the President of the Association. Professor Thomas R. Price, President of the Association for the year 1900, delivered an address on "The New Function of Modern Language Teaching." [Printed in *Publications*, xvi, 77 f.]

FOURTH SESSION, SATURDAY, DECEMBER 29.

President Price called to order the fourth regular session of the meeting, Saturday morning, December 28, at 9.30 o'clock. This session was planned to celebrate the memory of Chaucer.

Professor F. A. March, of Lafayette College, in a brief address commented on the study of Chaucer in America, paying special tribute to the memory of Francis James Child. The Secretary of the Association supplemented this address with special reference to the scholarship and influence of Professor March himself.

The reading of papers was then resumed.

28. "A Friend of Chaucer's." By Professor G. L. Kittredge, of Harvard University. [Printed in *Publications*, xvi, 450 f.]

29. "The Date of *Palamon and Arcite*." By Professor John M. Manly, of the University of Chicago. [The author being absent this paper was read by title.]

30. "Chaucer's *Franklin's Tale*." By Dr. W. H. Schofield, of Harvard University. [Printed in *Publications*, xvi, 405 f.]

31. "Is Chaucer to be reckoned as a Modern or as a Medieval Poet?" By Professor F. B. Gummere, of Haverford College.

Among the many characteristics which sunder modern poetry from the poetry vaguely known as medieval, there are two which may be put in the foreground. Medieval poets differ from modern poets in the quality of their sentiment and in the nature of their humor. In the middle ages sentiment and humor were largely impersonal; sentiment either lay in solution with the material of the poem, or else belonged to a guild, as in the case of the hymn. Humor, too, was an affair of communities rather than of persons: see Burckhardt, *Cultur der Renaissance in Italien*, 6th ed., I, 167.¹ On the other hand, both modern humor and modern sentiment are overwhelmingly individual, a quality which first comes sharply into view, for continental poetry, with Villon, and may be studied by any reader in a poet like Heine. Turning to Chaucer, and applying these two tests, the critic is fain to say that this great poet is tentatively modern in his sentiment, triumphantly modern in his humor, and distinctly modern in the

¹See also Gaston Paris, *Poésie du Moyen-Age*, II, 232, and the fourth chapter of my *Beginnings of Poetry*.